

AN EVALUATION OF THE APPLICATION OF SOME PRINCIPLES OF
CORRECTIVE SPEECH TO PROBLEMS OF MICROPHONE SPEECH

by

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INTRODUCTION

This paper is written because many of the features of training for microphone speech are related in basis to those encountered in speech correction practice. The individuals met in clinics are not necessarily serious speech defectives. They are often those with minor speech problems which set them apart as deviates from normal. There are also problems of a graver nature, but even here the parallel is close, for the degree of speech change from before to after correction may be no greater than the necessary change from unacceptable to desirable microphone speech.

Electronic conveyance of words is a must. If the ears of individuals are to be reached, they often have to be visited through electronic media. That these ears are discriminating in their selection of sounds, is not frequently realized. Persons scheduled before microphones - whether radio, public address, television, or intercom - too often assume that their audiences are favorable to them. It is not enough to be on the air. Some of the most flagrant mistakes come from those with the greatest ideas to relate. It's easy to cut them off!

Support from listeners is necessary to continued existence and activity of these electronic media. If listeners' ears are not pleased, they don't listen; if they don't listen, they don't support, and there is no further need for any kind of microphone speech. It is absolutely necessary to provide the kind of microphone speech that will pay its own way. Hence, there is effort to train people BEYOND a point where they are merely acceptable to these listeners. They must be trained to be INVITED into the listeners' private places (as contrasted to public places and captive audiences, such as transit radio in busses, trains, auditoriums, etc.)

There are many points of comparison between the teacher of microphone speech and the speech pathologist. Both are attempting to prepare individuals for better specific use of their speaking abilities; both require specialized training, because improper tactics do more harm than good; both need ability to deal with individuals, as well as class-groups; both are dealing with persons who have deviations from usual or normal usage; both are dealing with situations in which these deviations provide obstacles to attainment of desired goals.

Persons with speech defects require the specialized training of a competent therapist, if they are to acquire normal, unnoticed speech; students with normal speech require the specialized training of a competent microphone speech teacher, if they are to acquire the specialized speech required for microphone work. The principles needed for accomplishment of both goals are the same in many instances.

Because of the kinship, certain principles are applied in both types of speech correction, and both types of correctionists should be trained in at least these six considerations: 1) Knowledge of the problems; 2) Knowledge of the individuals; 3) Necessity for acquainting the individual with his problem; 4) Demonstration to the individual; 5) Motivation to achieve success; 6) Methods of guidance in correcting the problems.

PURPOSE AND METHOD

Purpose

The purpose of this thesis is to make an addition to knowledge, gained by a new combination of facts from more or less inaccessible sources. It is intended to be a new combination of aspects of developmental speech.

No literature on such a combination was found. The entire thesis must be based on reason and reconciliation between the two fields, using literature, experience, and training.

There are two reasons for this choice: 1) To weigh the present usage of such principles; 2) To make a theoretical estimate of the value of further application of these principles.

Some of the principles of corrective speech are applied in all phases of speech teaching, but the firmness of application is more strikingly similar in training for microphone speaking. It is not the intent of the author to exclude application of principles from other phases of speech endeavor, nor to imply that many principles common to speech correction are not common to all phases, but rather to make a study comparative of the two fields, and to evaluate applications of principles of one to requirements in the other. Although it is believed that there is much of value to be borrowed from the principles used with the speech handicapped, the intent is not to prove that value but to view it. Both positive and negative results of such a study are inevitable.

The author wishes to make it clear that microphone speech students are not being classed as speech-handicapped persons, as such. Their speech is customarily "normal". The first time a microphone is put before them, however, most speakers are handicapped! It is because of the special demands of a microphone that training in this field of speech poses a special problem. There is marked similarity to that of the therapist, who must cause his patient to withdraw undesirable habits, then cause him to learn and adopt new ones.

Method

Three basic methods were used to acquire the information for writing this thesis: 1) Literature review; 2) Draw upon experience in commercial broadcasting and the teaching of it; 3) Interrogation of correction and broadcast personnel.

As mentioned above, no specific literature on the subject exists, so far as could be determined. Thirty-six publishers were asked for their pertinent works on subjects related to the combined fields. All that were mentioned by them were examined. Literature on both separate fields was perused and comparisons drawn, where any were found to be possible. A study was made of the methods of available persons working in the field of therapy, but most of this information had to be found in texts.

Much information concerning the field of microphone speech came from direct experience. Prior to World War II, the author was a staff member of two New York state commercial broadcasting stations, in positions ranging from announcer to program director, and branch-studio manager. During World War II, the author performed military duty in army public relations and promotion. Subsequent to World War II, he taught classes in microphone speech, and other phases of broadcasting, to college students aspiring to broadcasting careers. In this capacity, he made many visits to broadcast stations in several areas of the United States, concentrating in the so-called "Golden Circle", which includes parts of Kansas, Missouri, Nebraska, Colorado, Oklahoma, and Texas. (Appendix).. Personnel in these stations were questioned informally, to obtain unguarded comment on standards of performance. Although exact wording of questions to these people varied, the essence always included the following: "What are your standards for

microphone speakers? How do you suggest students attain these standards? What are the usual steps when someone leaves here? - where does he go, and where do you look for someone to replace him?"

Recordings of the voices of one hundred sixty students were made, at the beginning and ending of courses in microphone speech conducted by the author, and other teachers associated in the same department. These were made on either wire or tape, using the same script both times. They were used not only to enable the student to hear his own results, but to provide a means of analyzing his progress, and to provide some insight into teaching effectiveness.

LITERATURE REVIEW

While there were actually no known items of literature which pertained directly to the combination attempted by this thesis, there were many books on the two subjects, separately. All available on the subject of broadcasting speech were reviewed and such material as considered to be valuable was weighed. The number of books which included valid information by persons competent to attempt to tell about broadcasting was very small. Most of the literature was believed to be utterly valueless. It was felt that the majority of such works were motivated solely by a desire to make money, rather than a sincere effort to make a contribution to knowledge.

The works on the field of speech pathology were generally of a different caliber. Their authors were more firmly grounded in their fields, and their writings imparted a feeling of genuineness not often found in the writings on broadcasting. There were segments of books on general speech subjects which were considered to be more valuable than some of the entire books "devoted" to broadcasting. Far too much of the textual material of

books on broadcasting was made up of drills and exercises. Many of them should have been classed as drill manuals rather than texts, as they were purported to be.

Those which were significantly different from these drill manuals were those written by successful educator-executives. Most of these were the results of some really profound thinking about the observed factors of successful broadcasting. Such books as "Radio Listening in America" (Lazarsfeld and Kendall), and "Radio Station Management" (Reinsch) are typical. The first is based on information gained from study of audience characteristics over the entire United States, and is written by the director of radio of Columbia University. The second is the work of a commercial broadcasting executive. Neither of these books says anything specific about training for career in broadcasting, but each has much to say about acceptability by the public. Each leaves a firm impression that standards must be continually high to allow mere survival in such a highly competitive field as is broadcasting. One reflects the views of a polled populace, the other the views of the management striving to satisfy that populace. Both are considered authoritative in their fields.

"Training the Local Announcer" (Gould and Dimond) was one of the best works specifically on the subject of training, but it smacked too much of the mercenary. These two individuals were better qualified than most to write on the subject, however; each has been in both commercial and educational broadcasting, and could speak with this background plus that of study and conference among broadcasting lights in the intense eastern area.

Henneke's "Announcer's Handbook" is honestly titled, and presents much valuable introductory material. The exercises are too definitely dated to be consistently valuable as a workbook; however, they do provide much good

illustrative material for reference to the textual assertions.

Of the many works on the subject of speech correction, most popular and comprehensive is that of Charles Van Riper, "Speech Correction, Principles and Methods". Van Riper himself is a former speech defective, now an educator and widely recognized authority in the field of speech pathology. The next, in importance, is believed that of Wendell Johnson, "Speech Handicapped School Children". Another formerly handicapped person himself, Johnson gives very valuable insight into speech psychology, which is worthwhile for anyone interested in the field of speech.

The remainder of the books, and other literature listed in the attached bibliography, are considered to be the best available, and were chosen as representative for this thesis.

THE PROBLEM

Definition

What is a "speech defect"? The most acceptable definition is that "Speech is defective when it deviates so far from the speech of other people that it calls attention to itself, interferes with communication, or causes its possessor to be maladjusted". This definition is inclusive of severe impairments of a physical nature, but also includes some of a minor degree, and even those which may be only habits. Whether defect or problem or both may be a matter of degree. A defect is something which is different from what we consider to be the physical norm. A problem arises when a defect or habit presents an impairment, causes unusual awareness, or affects the production of speech.

What are these principles which have been enumerated? They are those

attentions to speech deviations which have been found effective in retraining speakers to production of acceptable or normal speech.

"Normal Speech" is that which is accepted without notice by listeners. It is obvious that the speech pathologist is dealing with those who deviate from normal speech, and are therefore noticed by their listeners. It is also true that the microphone speech correctionist deals with persons whose speech deviates from normal microphone speech, and is therefore noticeable as abnormal.

Justification

Few people are unfamiliar with the speech defective. Surely everyone has heard someone lisp, or stutter, or - in spite of a serious disorder - struggle to be understood. These are the "speech defectives" though of usually, when there is mention of "speech clinic", "speech pathologist", "speech therapist". There are others. They all have defects thought of more as diseases, and the unlucky possessors are followed by sympathetic feelings as they seek cures.

Certainly the aspiring microphone speaker isn't one of these! He does not belong in the group of bonafide defectives seeking redesigning of their speech production so people won't cluck their tongues at their utterances. No, his speech is "normal". It is normal, or perhaps even better than normal, until he goes on a microphone. Then he's a speech defective, just as surely as the spastic or the clutterer, because of the unusual demands made on speech by the microphone. His speech is then defective because it 1) calls attention to itself, 2) interferes with communication, or 3) causes its possessor to be maladjusted - in his job of broadcasting.

The reason for this sudden abnormality is the microphone itself. It

is intolerant in its transmission of sounds put into it, and those receiving its messages are intolerant in that receipt. Peculiarities of microphones are their severe limitations, and paradoxically, great opportunities. The limitations are restrictions of movements, both of the body outwardly, and the voice production apparatus. The opportunities lie in the vast reaches that are potentially available.

In some speech situations, the individual is urged to physical activity. The ability to move about while speaking before a microphone is obviously limited. The amount of latitude permitted volume, pitch, and sometimes even rate-changes is lessened tremendously by the presence of the microphone. The adjustment to these limitations is difficult. Sounding enthusiastic is much easier when movement is not leashed. Adequate oral interpretation of material can only be possible after adjustment to the inhibiting characteristics inherent in microphone speech.

It has been said that listeners' ears are discriminating in their selection of sounds. The tolerance of inferior speech is not a matter of daily concern in the lives of most Americans, until it is speech heard on the air! As soon as this medium intervenes between speaker and listener, the listener becomes a critic. His criticism may result in rejection by turning a television or radio knob.

Some administrators discount listeners' judgment. The director of an "educational" radio station was asked for assistance by a frequent performer. The reply was that "our listeners have told me that the subject matter is all they are interested in. It makes no difference how a thing is presented. Don't worry about the way you say things". Contrasted with this is the thinking of a commercial executive, who realizes the value of adjustment to tastes: "People know what they like. They usually are not capably

of analyzing voices, but if a voice is disagreeable, letters of protest will be received."¹ This is from Mr. Phillips Carlin, a Mutual Broadcasting System vice-president.

The higher cultural groups tend to favor the printed page over the spoken idea. Microphone speech is easier to attend to than print, and is more accessible, yet investigation revealed that as cultural level goes up, radio and television attendance goes down. Considering the length of time that electronic communication has been extant, why is there this continued preference for print?²

One reason advanced is the caliber of presentation, even of comparable material. Unless it is commensurate with the cultural level of the listener, he is affronted, and with reason. A reader can interpret ideas in a manner to his liking, but it is often true that microphone voices do not interpret ideas in suitable fashion. "This is one side of the whole relationship between radio and serious responses which, if properly made known, could justify all the ... hopes that have been placed in radio."³ This thesis is one more effort to make it known. Electronic communications media have created much of their own problem because of their own levelling influence. They have enabled people of lesser cultural opportunity to be influenced by much that is relatively elevating, thereby increasing the proportion of critical listeners to passive ones.

¹Lorraine Osborn, "Over the Microphone", Your Voice Personality, Chap. VI, p. 173.

²Paul F. Lazarsfeld, Radio and the Printed Page, Chap. VI, p. 87.

³Ibid., p. 103.

As presently functioning in the United States, most radio and television must be self-supporting. William S. Paley, president of the Columbia Broadcasting System put the problem this way in a speech to the National Association of Broadcasters:¹ "First, we have an obligation to give most of the people what they want to hear most of the time. Second, our clients, as advertisers, need to reach most of the people most of the time. This is not inverted cause and effect. It is one of the great strengths of our kind of broadcasting."

The consumption of material, both human and humanly-produced, by network production is vast. The selection of that material is from sources provided at local-level broadcasting. Those desiring success by advancement must satisfy the demanding requirements of network-level output.

Pleasantness is the one factor that most frequently determines listening or not! Particular events and experiences in the listener's past render things pleasant or not, by association. The broadcast which presents substantial material in a manner acceptable to the people interested in that material, will find no competitor in the one which presents just as satisfactory matter, but in the stiff style of the unskilled. The economics themselves contend that pleasantness is necessary.

Intelligent broadcasters know the ease with which listeners can change the unpleasant to the pleasant, which may very well mean the change to pleasant silence. Making the utmost use of this principle is seldom easy, sometimes not even possible, but it must be considered and should be constantly applied in the training of those who would be microphone speakers.

¹Paul F. Lazarsfeld and Patricia L. Kendall. Radio Listening in America, Chap. IV, p. 41.

Attention to the demands of maximum-level broadcasting should take place at the speech training level. Techniques and methods should be applied at the earliest possible time to avoid setting inappropriate habits, and to inculcate the best possible skills, trends and spirit.

Major Emphasis

The problem for the consistent performer is that of being able to read aloud well. By far the greater percentage of words heard via microphones are transmitted from a printed page. The impromptu and extemporaneous types of speech are heard in quantity on some types of broadcast, but most is from script. This is necessitated by desire to avoid legal entanglements in the event of misunderstanding, by human inability to produce the right words at the right time, by commercial commitments, and other factors. One of America's outstanding authorities states it thus in the CBS Listeners' Guide:¹

Everybody worries about words - spoken words. So much has been written about the difficulties of pronouncing gems like SZOMBATHELY and ORTHOEPIY, that the listener may believe the uncommon names and words are the base of the word problem. These odd ones are really just the ornaments that catch the eye. They are often troublesome, but the great problem is to write and to read aloud ordinary English sentences so that they are sensible and agreeable spoken English. The basic technique is how to read aloud so as to sound like a cultivated American speaking appropriately.

Appropriate speech is defined by Charles C. Fries² as: "Colloquial English: The words, the expressions, the structures of the informal but polite conversation of cultivated people." Isn't this the goal of any

¹W. Cabell Greet, "Radio's Speech Problem", CBS Listeners' Guide, p. 11.

²Charles C. Fries, "Usage Levels and Dialect Distribution", The American College Dictionary, p. XXIX.

normal college student? Perhaps, but his motivation to it, and the necessity for attainment, are not intense, as in the case of the microphone speech student. In addition, the listener-spread is much less limited for the microphone speaker. The microphone extends the community in which the speaker communicates, thus making his indigenous speech defective.

CONTEMPLATIONS

Correction of the normal individual and his vocal apparatus for satisfactory application in the microphone speech field invites contemplation in three general phases: 1) Voice - production, quality, variety; 2) Articulation - clarity of sound; 3) Socio-Educational Adjustment - to microphone situations. These are intermingled and overlapping in many aspects. Individual situations, experiential backgrounds, and many other factors must be recognized and understood by anyone attempting true correction. In each of these three general phases, an attempt has been made to outline the problems, supply such detail as is necessary for illustration and firmness, and impose on the phase the six correction principles believed to be vital to adequate correction. The field has not been exhausted by the items mentioned in this study, by any means. The choices presented here were those believed most frequently common to both fields. Citation was limited to those because further ramification was limitless. Literal confinement to these mentioned factors alone was not the author's intention.

This study was not intended to be an instructor's or student's workbook or syllabus. The correction details were supplied from various sources and were intended as illustrative of technique, only. Such included material may be of value as reminder or suggestion items, but it

is not presented as a comprehensive covering of the pertinent factors of speech. Statistical or formulized procedure in guidance of individuals to desired goals would be unfortunate in either speech pathology or microphone speech. Experience with people and their problems will be required to lend necessary wisdom in the selection of specific treatment and exercises in the solution of those problems. Tolerances in performance are limited, and some modelling of successful performers is necessary, but attempts to stylize and formulize are not professional practice, and imitation by aspirants should not be permitted.

Voice

Vocal quality and vocal control are very closely allied factors. Natural quality of an acceptable or appealing kind is required, but this is, far from enough. It can be so submerged by improper control as to be seemingly lacking entirely. Although vocal quality is important in microphone speech, native vocal quality is usually adaptable. As with defective speech therapy, it should be remembered that the raw material is usually there, and it is the responsibility of the correctionist to make the most of the material that is available to him.

Often a student has been told by family or friends or teachers that he has a "good radio voice". He believes them, right or wrong, and begins to aim it, taking part in school plays, singing in the church choir, perhaps occasionally having opportunity to apply his "talent" with a speech before a microphone. His acquaintances have identified his vocal quality with vocal quality they have heard on the air. Usually this is quality belonging to announcers, actors, and other star personalities. By such identification (sometimes with a specific person), a model is designated

and a tendency to emulate often follows. As a goal, the achievement of this model may be admirable; as a criterion, the technique of the model may be worthy; as a pattern, to which the cloth is to be cut from that moment on, the identification can be catastrophic.

Many good voices have been brought by their possessors to be trained for careers in microphone speech, only to be ruined for real progress in such careers by poor tutoring. One faculty member of a college radio section was once heard making the appalling statement: "The reason I've always been so successful in radio is my deep bass voice." Aside from the obvious vanity of the remark, the frightening warning of his thus-avowed intent to favor "deep bass voices" should give any educator pause.

The fact is, a deep bass voice is not usually a good radio voice. Baritone is the range of a majority of popular microphone personalities, but mere range guarantees nothing. Range and quality may be a handicap if the possessor is so enamored of his own voice that he is resultingly resistant to training. Since success is comprised of so many factors, however, the best possible vocal quality is desirable, but most vital is proper use of the quality available. An example of early advice to beginners is this from two experienced teachers:

It is naturally of no consequence for you to master all the elements of microphone technique unless your voice is of good enough quality to be acceptable to listeners. To determine this, you should depend upon someone else's judgment as well as your own.

The quality of your voice cannot be completely changed, but it can be improved. A naturally high voice cannot become a low one, nor can a thin voice be made heavy. But, by training, a voice may be made listenable.¹

¹S. R. Gould and S. A. Dimond, Training the Local Announcer, Chap. Two, p. 38.

Breathing. Probably the most exaggerated point in consideration of vocal training and correction is the matter of breathing. Amateurs and beginning teachers, with minimum exposure to speech training, become pedantic about abdominal breathing, using the diaphragm to control breathing, etc. Development of a capacity adequate for support of speech is necessary of course, but continued attention to weak, remote affecting-areas is admission of ignorance of the real areas for development.

Owing to the influence of several of the functional causes (many subjects) have built up inadequate breathing habits which markedly interfere with efficient speech. They lack what the speech teachers and singing teachers have termed "support for tone". Inhalation for good speech is seldom any deeper than for silence. The air supply is merely expended very efficiently. Poor speakers, and especially those of the weak voice intensities, often speak on residual air. They sometimes attempt to speak while inhaling. They interrupt their exhalation by quick gasps, even though sufficient air is retained for speech. Efficient phonation demands continued and sufficient air pressure below the vocal folds.

Wiksel's experimentation indicates that, in the cases in which breathing was predominantly thoracic, the subjects could hold a tone for a longer time and could get much better control of breathing than the cases in which abdominal breathing was most prominent. In speech correction, little attention is paid to type of breathing in terms of the musculature involved. We are interested only in providing sufficient breath and in teaching efficient habits of controlled exhalation. If the student attains these goals, he may breathe in any way he wishes.¹

Support to this therapist's belief come also from the thinking of an authority on practical application:

A word about breathing should be included. I have seen the wisdom of breath-control exercises for singers who are called upon to sustain a tone for long counts, but I have never seen that a knowledge of breathing ever helped an announcer one jot or tittle. Breathing, to me, continues to be that which you do without thinking so long as you are alive. You express an idea, you pause, and your breathing apparatus replenishes itself with air. You don't govern it - it works automatically. You can control the amount of air used for

¹Charles Van Riper, Speech Correction, Principles and Methods, Chap. IX, p.

speech and you can sustain the time of exhalation, but do it unconsciously while expressing yourself. I have never known an announcer to be improved by a knowledge of proper breathing techniques, and I have seen some who were harmed by consciously trying to improve their breathing.¹

That breathing is important is understood. The microphone exaggerates breathing flaws considerably, and training and practice are necessary. What is not good corrective practice, however, is repeated emphasis on areas where effort is wasted. The aim should be correction of actual flaws, development of adequate capacity to support, attention to timing, and motivation. Included in mention of timing should be recognition of an accommodation to individual rhythm, capacity and attenuation, and the acute timing demands of frequent radio and television situations.

The microphone speech beginner is usually a student who has had some training in basic speech principles. Certain educators believe that microphone training should only be for advanced students, and there is evidence to support this contention. Having thus been oriented in speech fundamentals, the student knows that he needs enough breath to power his words out to his audience, which is usually a visible group. He knows that when he tried to read something aloud to the group (if this phase of his introduction was not neglected), he missed opportunities to take enough air to get him through his thoughts, and the resulting shortage only added to the tendency toward panic that was near, anyhow! During his extemporaneous talks he had little trouble, except that his palpitations made him feel somewhat short of breath. Now he is trying to read before a microphone, and since oral reading comprises the majority of microphone speech type, his breathing timing is critical. A new awareness is required, a new

¹Ben G. Henneke, The Radio Announcer's Handbook, Chap. I, p. 25.

attention to demand. The student goes wrong when he takes a deep breath, runs through the script, begins to be breath-short toward the end, realizes he cannot stop in the middle of a phrase to take breaths, and so, squeezes out the last few words! The result is error in things that affect good microphone speech: Too rapid rate, poor phrasing and framing, insufficient power to project, distortion of word quality with probable resulting harshness and glottal shock.

"In microphone speaking, easy breathing technique depends upon taking short breaths whenever it is natural to pause in your copy for effect."¹ Development of capacity will come with realization for the necessity for it, and application, i.e., motivation. Experience indicates that the usual microphone speech student simply will not strive for increased capacity through application of exercises that he feels are not direct. Discussion with other experienced microphone speakers indicates that the majority of their "exercises" are applications, not separate rituals. Correction is best advised here, as with speech pathology correction, when it is application of requirements; there should be repeated and guided application, with close attention to result, but little attention to source - after there is initial evidence of potential functional satisfaction.

Because the relationship of breathing rhythm to speech character and speech rhythm is considered to be very close, devising of a pneumograph for the further observance of breathing in relation to microphone speech was at one time thought to be worthwhile. Because of the high cost of commercial models, it was felt that a home-made substitute could be contrived, which could be of value in the etiology of speech defects. Considerable

¹Gould and Dimond, op. cit., p. 43.

time and study were put into the investigation, preparation, designing, and actual partial construction of a workable model, but its sensitivity was predicted to be too coarse to render its completion sufficiently valuable, and the project was postponed. The fact that cases so distressed as to occasion its use were actually clinical material made the project more questionable for microphone speech purposes. While consideration of breathing habit, as discussed here, has value, the further introspecting by pneumograph is deemed ill-advised. Here again the correctionist's knowledge of the problem is essential to proper teaching, just as it is in the pathologist's clinic.

Pitch, Hoarseness, Harshness. Here are some of the most critical considerations in the teaching of speech for microphone, and some of the most pathetic damage is inflicted here, by improper teaching. In an effort to achieve deep tones, students sometimes force their voices. They squeeze them back into their throats, force pitches lower than natural. The results are harshness of tone, fatigue, and tension which causes a tendency to high "natural" pitch, and more forcing of tone! Students are sometimes instructed to force their pitches low, in an effort to achieve the "deep bass voice".

Hoarseness, harshness of quality, and a reduction of usable voice-time are inevitable results, and many more serious things can occur. Irritation of throat, pitch "cracking" and vocal undependability result from such speaking practices, and will be constant afflictions. The listener will be aware of the note of falseness, and will discriminate against it in his own special way.

Microphone speech students must be prevented from forced and artificial pitch habits. This means that the area of allowable variation must come

in what is known as the "habitual pitch level" and the "natural pitch level". Sometimes students are not using their natural ranges before any attempt is made to learn microphone speech, and this may be a problem calling for more therapy than mere pitch retraining. The following example method is suggested for determining natural pitch range: Using a recorder, have the subject sing as low as possible, then as high as possible, recording both tones. The high should include the falsetto voice. Count the whole tones between these two extremes, and divide by four. Count up that number from the bottom note. That will give the accepted natural pitch-level. To find the habitual pitch level, have the subject read and listen for dropping of tones. Listen for a monotone and find it on a note scale. If there is a difference of over two tones between the natural level and the habitual level, after three or four trials, a change is recommended.

Pitch variations, within the natural range, should be dictated by the oral interpretation of the material projected. This does not fall in the category of general discussion theme of this study, but warrants mention because even here the requirements on the tutor are similar to that of the correctionist in a clinic. He must motivate to genuine adaptation to the particular speech problem.

The correcting principle here, as with speech therapy, is the directing of relaxation - REAL relaxation, with freedom from tension, utilization of the voice at its best and more normal pitch range. The tutor must know how to teach alertness with relaxation, for utter collapse is not relaxation.

Before speaking of a pleasant voice, we must first discuss relaxation. This is of particular importance to the speech student since

many of the experiences of a speaker are involved with tension. If the speaker fails to relax, the result is a lack of vocal control and a voice obviously suffering from tension. This affects not only the breathing mechanism, but the vocal cords and resonators as well.

This is true even in private conversation, when one feels completely at ease. If there is undue tension of the speaking mechanism, the same unpleasant quality results. Everyone recognizes the high, harsh voice of a person who is excited or nervous. This is the kind of voice that the speaker must work actively to avoid.

The beginning of all pleasant voices is a relaxed musculature. FEEL relaxed, THINK relaxed, and BE relaxed. Feeling relaxed is not easy - it takes effort! Thinking relaxed is just as hard as feeling relaxed. The person who said nervousness is "all in your mind" is not entirely wrong. Face the situation objectively. Know your faults and your assets.

Eliminating over-tension in the throat will do much to improve the voice. Failure to relax the throat results in an attack on the initial vowels, thus giving a harsh, cracked quality to the voice.¹

Proper breathing habits, imparting security and confidence, can do much to bring about freedom from tension, and useful relaxation. Cases that show inadequate response to application of correction principles may be those which have organic difficulties that have not been indicated previously. Most serious organic cause of harshness is carcinoma of the larynx; there might also be benign growths, such as papillomas or nodules; the so-called "post nasal drip", associated with pharyngeal allergic manifestations, can cause vocal harshness, just as it can cause breathiness. Enlarged tonsils, and organic tension-producing deviations are other possibilities. The trained correctionist will recognize his responsibility to refer such cases for medical counsel.

Aspirate Quality. Aspirate quality, or breathiness, is usually the result of mistaken concepts of personality projection, but may also be from organic sources. The symptoms will be the same. The breath is ex-

¹ Elaine Harris Watt, Voice and Diction, pp. 13 & 14.

pended too rapidly, performing too little of the function of setting the vocal cords into audible vibration, and sounding wheezy and asthmatic. This spoils phrasing, prevents adequate oral interpretation, and so, completely distorts meaning. Wastage may result in vocal terminal constriction, and ensuing harshness and hoarseness, with possibility of later organic difficulty. Some causative factors are: The desire to sound ultra-personal, sensual, cozy; gentle personality, with recessive tendencies (not a type frequently aspirant to a microphone career); lack of control and/or capacity.

Organic causes may be: Pathology of vocal folds, such as nodules or other growths; post nasal drip, and resulting excessive mucus on the vocal folds; and, sometimes, tensions from organic sources. Again, the necessity is present for recognition of inadequate response to correction suggestion, and referral when indicated. Although there is no one right way, there is a wrong way, usually brought about by imitation of a wrong model, so far as the problem in adapting voice to microphone demands is concerned.

Aspirate quality must be extreme before it becomes a problem for the therapist, although the resulting disturbance of good vocal quality may cause defects which will bring a subject to the clinic. The microphone speech teacher will encounter much excess aspiration in the routine of his duties. The principle is the same for both, the difference being in the frequency of incidence.

Nasality. Nasal resonance abnormality may also be habit, but here there is more possibility of organic basis, although not necessarily more serious than physical construction or formation differences among individuals.

Two kinds are found: Hyponasality (not enough resonance); Hypernasality (too much nasal resonance). As with most such considerations, nasality and the measure of it are not scientific possibilities. The criterion is the pleasantness or unpleasantness of the sound made. Testing can be made by trial with a number of words and sentences with M, N, and NG sounds, and certain vowel placements, with resulting distortions and unpleasantness.

From an organic consideration, there must be sufficient open area to permit adequate passage of air to the right places for proper resonance. Most severe deviation is cleft palate; others are types of paralysis and their residuals; poor tonsillectomies, congenitally short soft palates; Passavante's Ridge (upper area of superior constrictor and rear of soft palate).

Inorganic causes are primarily faulty learning: General sloppiness and habits; tongue-bunching (vowels formed with improper tongue placement).

Hyponasality, or denasality, manifests itself in the unusual lack of M, N, and NG sounds. In severe cases, the result is an utter lack of ability to make such sounds at all, because of the closing of the naso-pharyngeal port. Besides the usual functional cause, which is poor learning, there are organic bases of: Enlargement of adenoidal tissue; pharyngeal tonsil above Passavante's Ridge, blocking off passage of air; pressure on the tubal tonsil, which can occlude the opening and result in hearing loss, as well as hyponasality; the closing of the naso-pharyngeal port; swollen nasal conchae blocking nasal passage; deviated septum preventing sufficient room for adequate nasal resonance; accident-residuals, such as deformation from breaks, the presence of scar tissue; temporary swelling resulting from upper respiratory infections, etc.

Treatment and/or time may eliminate the organic causes of denasality,

but it may then be necessary to reeducate for elimination of the habits involved. Correction consists of awareness, foremost. Sometimes lack of hearing and sound discrimination can result in exceptionally stubborn cases, even though subjective desire for correction is strong. Unless the subject can be guided to discern the difference, he cannot make the necessary adjustments.

Voice problems can and often do occur concurrently. Harshness and breathiness are often found together. A frequent example of this is called "swimmer's voice" (possibly a result of overexposure to chlorination in pool water as one causative factor). Regional and national characteristics are often responsible for habits which will necessitate modification. Greek and Italian backgrounds influence to hyponasality, and persons with such backgrounds may often be found to need much retraining and correction.

Vocal Variety. Development of the voice to permit maximum flexibility for utmost exploitation of permitted variety is possible only after mastery of minimum vocal qualification standards. Voice control has been so closely studied for twenty-five years that there is now extensive knowledge of it. There have been analyses of voice and its components made scientifically with radio and motion picture equipment. There are many excellent books on the subject of voice control, and authorities should be studied for their contributions.

The microphone speaker who has no organic defect can exercise a control over his vocal equipment which will aid in the communication of ideas and emotions, and in his personality projection. The voice is trainable. The superior voice results only from conscious efforts at improvement.

The voice is capable of delivering the broadest and the subtlest changes of mood and idea. It is capable of vast variety, and vast variety

is required even within the constricting areas imposed by the microphone. There are four variables in voice, of course, with room for much observation and improvement in each: Pitch, volume, rate, and timbre.

The maximum possible use is needed to provide stimulation, hold interest, and provide the fare to stay on the air. Variety doesn't result from tenseness, so the paramount rule in microphone variety is RELAXATION.

For proper voice production, the microphone rules are very simple and like those for all other speaking occasions: The first and major rule is RELAX. Relax the throat, then relax the muscles of the jaw and the tongue. The second rule is to forget about your voice and talk to the listener. Don't listen to yourself, but think about the person to whom you are speaking. If you will think about making the listener understand your thoughts, you will be relaxed, you will breathe normally, your voice will be natural, and your control of pitch, loudness, time, and quality will be adequate. Good quality will result in part from care in the voicing of vowels and vowel-consonants. If the vowels are correctly formed, the speaker will have little difficulty with muffled or strident quality; if the habitual pitch of the speaker is right for him, he will have less difficulty with nasality, hoarseness, and breathiness.

Quality is an interest-compelling and interest-holding characteristic of the voice. A superior voice will arrest our attention and will hold it. We enjoy listening to a fine voice just because it is a fine voice. If we have a choice, we will choose the superior voice over another because we feel the owner of the superior voice is a superior person. Voice quality is, after all, the characteristic most closely related to personality. Announcers' common faults in voice quality are muffled or nasal quality, or too great consciousness of quality.¹

Another approach to the subject of voice quality is this from Levy-Mammen-Sonkin in their Voice and Diction handbook:

The third property of voice is Quality, or Tone Color. It is that characteristic which, aside from pitch and volume, enables us to distinguish one tone from another, the sound of a violin from that of a saxophone, the vowel of SEE from that of SAW, the voice of Tom from that of Joe.

¹Henneke, op. cit., pp. 24-26.

The explanation of these differences lies in the fact that although some few tones, such as those of the tuning-fork, are simple, almost all sounds are extremely complex. A pleasant voice quality is perhaps the most important aspect of voice training. The quality may be either brilliant or mellow, but it should achieve a well-balanced blend of fundamental and overtone. To accomplish this objective the muscular walls of the resonators must be made sufficiently flexible and free from tensions so that a properly initiated and adequately supported tone will receive the necessary reinforcement to give it richness and clarity. Coincidentally with freedom, control is necessary in voice training, for the imagination must be intelligently directed, and there are mechanics of voice production to be learned. If tones are to be full-bodied and strong, they must have proper support from the body. Such support implies, in the first place, psychological alertness, a healthy and positive attitude of mind. A good voice may sound heavy or light, mellow or brilliant, dramatic or lyric. Its quality may seem to be an equally balanced blend of oral, nasal, and pharyngeal resonance, or one of these may seem to be particularly developed. Yet even if one type of resonance does predominate, the others must be present to balance it. This aspect of voice training, when combined with finding the best pitch level, is sometimes called "Voice Placement". Where nasal resonance seems weak, the nasal consonants are probably not being fully sounded. Where the unpleasant quality called nasality occurs, there is excessive nasal resonance. The vocal faults of breathiness, stereotyped, monotonous voice, nasality, stridency and shrillness, weak, thin voice were all treated as representing poor habitual uses of the mechanism, yet they may be psychogenic. The state of health, anxieties, etc., are reflected in the voice. We strain, we over-compensate, we retreat. Voice training must recognize these things, if it is to proceed satisfactorily. In some cases, the voice teacher, the physician, the placement bureau must work hand in hand. In all cases the improvement of the voice is an improvement in the total personality.¹

Voice problems usually occur in relation to vowels, semi-vowels, or consonants which depend on voice power to distinguish them as they must be. Mastery must be complete to assure not only control but the necessary "neutrality" for microphone speech, avoiding sounds which identify with regions. The quality discussion is pertinent to good voice and speech training of any type, but firmer application of principles of correction is required in training for microphone speech than for most others. The pro-

¹Levy-Mammen-Sonkin, op. cit., pp. 92-104.

blem arises in the degree of tolerance of the listener. Although the degree of change to socially acceptable speech may require long, patient work by the pathologist before his patients speech can pass unnoticed, the amount of tolerance of daily contacts for this subject will still be much greater than for the microphone speaker.

Again, what may sound like normal speech to the conversation-participant may be so unpleasant to recipients of microphone speech that they react by a change to pleasant silence. Application of principle is similar; Amount-of-change goals are close, and necessity for adaptation is real; the difference will be in the actual attainment.

Articulation

The second major field for consideration is that of articulatory adaptation to microphone speech demand. Refinements and improvements of electronic equipment have lessened the distortions resulting from projection of some sounds to microphones. At a time not too long past it was necessary to avoid some sounds as completely as possible. It is still considered good writing practice to provide as many alternatives as possible to consonantal sounds which were difficult to reconcile to microphone reception. Such sounds are variations of S, SH, Z, ZH, and TH.

While it is true that the microphone is kinder to articulation than previously, it is still critical in its demands. It is in the field of articulation that the beginner has the greatest amount of change to accomplish. It is contended by many that the great majority of unacceptable formations are the result of regional differences, customs, or at least tolerances. Vowel character is the primary consideration in regional

distinction, but many articulatory habits develop as a result of regional influence. Good enunciation requires the correct sounding of all letters, and the proper separation of words. The most common errors take the form of distortions, running words together, substitution, slurring minor words, and slurring all or part of unaccented syllables.

Distortions. On some words, many people invert the order of a consonant and a vowel. Common illustrations: PERduction for PROduction, hundRED for hundRED. Sometimes this is tabbed transposition or metathesis.

Mal-elisions. Running words together results from the failure to make a definite separation between words. It is common, particularly when 1) the first word ends, and the second begins, with the same consonant, and also 2) when the first word ends with a consonant, and the second begins with a vowel. Illustrations of the first: WANT TO becomes WANTOO; HAD DONE becomes HADUN; HAD TO becomes HADOO, or more frequently HADDUH. Similarly, with vowels: BE EASY becomes BEEZY; MAY ACHE becomes MA-AKE; THE ONLY becomes TH'ONLY. Illustrations of the second type: SOME ICE tends to become SUMMICE; GOOD EGG becomes GOODEG. Even when there is no similarity between the ending sound of the first word and beginning of the second, run-togethers are frequent.

Often people run words together, and at the same time substitute different sounds for those which should be given, or omit consonants, which should be sounded. Examples: GIMME for GIVE ME; CAN-CHU for CAN'T YOU; DON' WANNA for DON'T WANT TO, etc.

Substitutions. Geographical stagnation has been the accepted causative factor in sound substitution. This is the habitual replacement of a correct sound with one similar to it. In certain areas, people have devel-

oped certain sounds for certain meaning, which are not the sounds commonly used by most of those in other areas. At home, in the locality, these sounds would not be considered "defects", because they are normal to the region; but communications media and transportation development have expanded one home locality until it overlaps another. Such provincialisms have been pointed up to the extent that usage of many of them is now an actual speech defect. Examples of such substitutions are: THOID for THIRD, JIST for JUST, HERN for HERS, WIT for WITH, DE for THE, SKEER for SCARE, CRICK for CREEK, ROO-EEN for RUIN, FEESH for FISH.

Slurring. Minor words - the articles, prepositions, etc., - are most likely to suffer and of course they should usually be subordinated. Very often they are dropped out almost completely. LAND OF THE FREE may become LAN' THE FREE; HUNDRED AND TEN becomes HUNDERD 'N' TEN; ONE AT A TIME becomes ONE 'TA TIME. Particularly in unaccented syllables, it is common to drop a consonant, and sometimes an entire syllable. Some people drop final consonants, such as G in ING. This is so common that those who are correct are sometimes noted. In words of several syllables, a complete syllable is sometimes left out: GOVERNMENT becomes GUVMUNT; THOROUGHLY becomes THURLY; POEM becomes POME; UNITED becomes UNIDE. Although not usually a facetious publication, even the occasionally-released G. and C. Merriam Company's "Word Study" takes an occasional slap at microphone speakers with subtle and sarcastic references to "slurvian".¹

Phlegmatic speaking usually comes from bad habits, not always from persons with flaccid personalities.

¹John Davenport, "Slurvian Self-Taught." Word Study. G. & C. Merriam Company,

Speech may lack clarity because the consonants are slurred. The nasals need firm pressure to be fully resonated; the stop sounds must be released quickly and crisply or they will turn into buzzing, slushy continuants. The fricatives demand a steady, though light, resistance to the air-stream, and the glides require that the speech organs move with deftness and ease. Good speech is neither stiff nor stilted, yet if we treat consonants too carelessly we are in danger of losing both our intelligibility and our audience. The courteous speaker, and the one who wants to insure that his information or proposition is understood by his hearers, employs articulation that is, as George Bernard Shaw has it, "Athletic".¹

Ainsworth makes the following suggestions pertinent to sound substitutions:² 1) Make person aware of differences, auditorily, kinesthetically, and visually; 2) Make person want to change; 3) Teach person how to make the sound correctly; 4) Make person experience success. There is further discussion of suggestions for use with all sound correction, thus: 1) Practice extremes of good sound; 2) Use word pairs for purposes of discrimination, as THANK-SANK, etc; 3) Use negative practice frequently; 4) Blend nonsense syllables with words; 5) If possible, be able to imitate and demonstrate all sounds; 6) Vary the stimulus. These suggestions are worthy of exact borrowing for teaching microphone speech.

Assimilation. Learning accounts for another kind of sound substitution which is called assimilation, and concerns the severe influencing of sounds by adjacent sounds. These may be preceding (regressive), succeeding (progressive), and central (combined) sounds. Examples are SUMPIN for SOMETHING (regressive); WEN for WHEN (progressive); LEDDER for LETTER (combined); KNOWLECH for KNOWLEDGE (progressive); SEB'M for SEVEN (regressive). Some assimilation is desirable and natural, as with

¹Levy-Mammen-Sonkin, op. cit., p. 61.

²William Ainsworth, Speech Correction Methods.

the T and D, followed by IE and long U sounds, as in SOLDIER, PICTURE, EDUCATION. This particular kind of assimilation is correct. It is palatalization, and is sanctioned not only for good colloquial English, but is listed as correct diction by pronouncing guides and even authoritative unabridged dictionaries.¹

Many assimilations, such as those of HANDKERCHIEF, LEAPED (where D sounds like T), WORCESTER, are of such long standing that older forms have disappeared. This actually falls in the realm of pronunciation, which of course is determined by usage. As an articulatory defect, assimilation has no defense alone, though. Word-combinations are the most frequent serious offenders.

Borden and Busse's suggested treatment of assimilation is as follows:²

- 1) Impress individual with economic, social, cultural value of care;
- 2) Give a course in practical phonetics; 3) Make subject listen for own errors; 4) Have subject correct errors by a) direct imitation, b) reference to selected phonetic transcriptions, c) application to phonetic rules;
- 5) Drill to fix results of treatment. These suggestions can be used almost literally in teaching microphone speech, including the suggestion about a course in practical phonetics.

Perseveration. Another sound substitution results from perseveration, which may be "infantile perseveration", in which sounds of childhood speech have continued into the speech of the maturing individual. Sometimes this is the result of inability to form the proper sounds, but more frequently,

¹Webster's New International Dictionary, "Pronunciation", Section 58 p. xxxiii.

²Borden and Busse, Speech Correction.

it is considered to be carelessness, or a lack of interest. Often it is found to be a difficulty in hearing, or perhaps an inability to concentrate, or associate sound with kinesthetics (subjective feelings of the sound's production.)

Many persons exhibiting such defects are totally unaware of the difference between their speech and that of those around them. Once they are enabled to hear themselves speak, and realize the necessity for change, the difficulty is usually not hard to correct, provided the individual doesn't persist because the defect has seemed advantageous in the past. This situation often occurs in the case of a dialect brought to a different part of the country from its point of origin. The possessor has no real need to change, and may even enjoy the distinction it apparently gives him. He retains it, if he thinks the distinction is favorable, and it perseveres long beyond the period during which it was acquired. Neither an infatigable perseveration, nor a dialectal perseveration can be tolerated in microphone work.

Examples of word differences are FREE for THREE, WISSEN for LISTEN, SAL for SHALL, TOLD for COLD, YITTI for LITTLE. The frequency of such substitutions is startling. There is an alarming percentage of people who never sounded a true L, and, until shown exactly how their sounding differed, were unaware that they did differ. Here sound discrimination is the important thing, because the subject must be made to hear the difference between what he has been saying and what he should be saying. W or O sounds are often substituted for the true L. The childish lisp is actually a substitution, but will be treated in a separate section. It can also be a perseveration.

These substitutions are defects that may not be noticeable until

speech is heard via microphone. Several actual cases have been observed in which the deviation was not noticeable until the microphone intervened. These provide cases of truly defective speech when applied to microphone speech, and the hearer would identify such speakers as speech handicapped people, even if he would not so identify if heard only conversationally.

Lisping. Obvious to listeners, and more difficult to treat than other articulatory disorders, is lisping. The seemingly simple letter S is the cause of much difficulty to many, whether or not they might be classed among speech defectives. Proper sounding for the S demands great precision of movement, balance, and pressure. The tongue should be elevated, cupped and grooved along the median raphe, although many persons can form quite acceptable S-sounds with some deviation from the prescribed formulae. The upper and lower jaws should occlude neatly, and there must be a sharp cutting edge against which breath streams issue in a central narrow channel. It is a high frequency sound, and no other sound calls quite such distinct attention to itself, when incorrectly made.

The formation of the normal S may be described as follows: The vocal folds are not in vibration; nasal port is closed by raising of the soft palate, and constriction of the upper pharynx; the lips are retracted and slightly tensed and the teeth are fairly close together; sides of the tongue are raised, pressed against the upper teeth as far forward as the canine teeth; sides of the tongue blade touch the rugal ridges, but the point or tip of the tongue is flattened back upon itself, and provides a channel for a thin, fast-moving thread of air to slide and be deflected against sharp cutting edges of the lower teeth.

There are three major types of lisps: Central, Lateral, Recessive. The central lisp dulls or obstructs the narrow channel of air by the tongue

tip 1) too far forward, 2) against the teeth, 3) between the teeth, or 4) against the rugal ridges. Lateral lispings result when the air thread moves over the sides rather than the center of the tongue. In the pedantic type, the mandible is too tense, the teeth are too tightly closed, or the tongue-blade is overly tense. When the tongue is flabby, no channel exists, so the air slides in all directions, giving a luscious or inebriated S. A sluggish tongue produces the recessive type. It assumes a position as for a retroflex L. The lips are lax, and the air deflects backwards, through the open nasal port.

Van Riper gives this definition of lispings: "A disorder of sibilant sounds, especially S and Z, characterized by substitution of the TH consonants (lingual, frontal, or central lisp); mushy SH or ZH (lateral lisp); T, or D (occluded lisp)." He elaborates on the basis by a quotation from Froschels: "Disarranged front teeth are NOT the cause of frontal lisps. Rather, the dental defect may have been caused by the speech abnormality." It has been repeatedly pointed out that while the organic defects and factors should not be ignored, they can all too easily be exaggerated. This lends further weight to this as a major thought in microphone speech adjustment.

Microphone speech may much more comfortably include some types of lispings than the opposite sharp sibilance that can be so irritating. Indeed, some electronic reproductions have almost the effect of blunting S-sounds to the verge of lispings. Mis-channeling of air causes sibilance, just as it causes lispings, and must be dealt with in similar fashion, correcting to proper S-formation, and sound resulting from that formation. The frontal lisp can sometimes pass undetected after circuit through microphone and beyond. Occluded lisps are likewise more accepted. Lateral

usually involve an additional sound, rather than just the dulling of the S, and this is what is meant by the "luscious" or "inebriated" (liquid) S-sound. It is not acceptable for microphone, but as with central or front lisp, may be present in minor degree before being distracting on microphone. The correction must be based on the degree of defect. As with other considerations in microphone speech, the tutor must know his subject and his objective well enough to be able to judge and choose his course of action. The number of such minor aberrations which are better left alone is greater than some conscientious correctionists are aware!

Suggested treatment for lisp (Berry and Elsenon) is: 1) Strengthen the moto-kinesthetic-acoustic sequence; 2) use of visual aids (a) Watch movements of others and imitate, and b) attach a tissue paper flag to the lips and make it flutter); 3) sharpen the articulation with lips, jaw and tongue; 4) shift from related sounds to S; 5) set the pattern when it is understood, to afix the proper trends in mind. The use of nonsense syllables will help.

Non-Fluency. Included in the general heading of non-fluency are those considerations which occur as interruptions or blocks during microphone speech, and may be with or without script: Hesitations, word-groping, "fluffs", repetitions, stuttering, vocalized pauses, and other mistakes that are based on lack of familiarity are considered as non-fluencies. The explanation for all is similar: Fear of mistake, pressure-feelings and anxieties, ignorance of adequate means of avoidance.

Forward motion in microphone speech is considered a vital factor and interruption of it should be avoided. As with the development of any skill, the necessity for going on (rather than retracing, correcting, pointing up the mistake) is important. From a subjective point of view this is

therapeutic, to the extent that if mistakes cannot be corrected by revamping at the time, there is tendency toward greater accuracy on the first attack, and there is less emphasis placed on a really minor phase of microphone speech training. From an objective point of view, the fewer the number of fingers pointed at errors, the fewer are those who actually notice the error. "Rehashing" copy simply serves to point one's own finger at error, with admission of the error in the first place! Those listening may be unsure that they heard the mistake, but if it is corrected, they are certain of what they had previously only suspected. The habit of constant retracking must be eliminated if it has already developed, and here the "correctionist" becomes, momentarily, a "non-correctionist". The errors should certainly not go unnoted, however; in a critique period, there should be ample and complete correction, and sufficient motivation for assurance that the error does not occur in the same way repeatedly.

In many respects, the problem of non-fluency should be handled as it is with stuttering, specifically. Stuttering is of course a form of non-fluency, but is usually considered to be an extreme and fixed form. It is still such a controversial problem that few conclusions can be reached in our concern with microphone speech problems. A discussion of it as a speech defect is not without value, in relation to microphone speech, however for it is felt by some pathologists that stuttering can develop from over-attention to non-fluency.

Sometimes stutterers, for reasons such as over-compensation, may enroll in microphone speech courses as one more effort in their search for relief. If this occurs, the tutor should, of course, bend every effort to make the venture a successful one, which it might possibly be. Some

stutterers have been found to be clear of all tendency to stutter when before a microphone. In fact, students taking microphone speech courses have been heard on auditions with scripts, then unheard in class for some time after a first microphone impression was made, and not known by the instructor to be stutterers until he was told so by a clinician! The wisest course of action would seem to be to progress as if the stuttering did not exist at all, which in fact it does not, so far as usual (scripted) microphone speech is concerned. Until such time as it presents itself as a problem, it obviously isn't one. The probability of stutterers in microphone speech is remote, however, and a general statement can be made that the problem of stuttering as such will not be encountered by a microphone speech correctionist. Advice of a pathologist should be sought in such event.

It is possible to destroy ease and fluid-flowing speech, so desirable in microphone work, by unwise attention to non-fluency. Rather than Van Riper's consideration of stuttering, the Gifford approach is suggested:¹

- 1) Good physical condition - correct any organic disorder, adopt proper hygiene habits of rest and correct food; 2) poise, which is synonymous with self-confidence - posture and relaxation ("In the feeling of ease is the germ of fluency"); 3) Sigh, and feel the heavy sigh-pressure - avoid breathy quality, but utilization of the sigh principle gives a relaxed feeling in the throat, a feeling of control and freedom, and the feeling of pouring out the voice.

Other Articulatory Considerations. Correct diction is a microphone must. Listeners who overlook any or all other microphone speech deficien-

¹Mrs. Mabel Farrington Gifford, How to Overcome Stammering

dies still insist on clarity of speech. Some authorities believe it is the most important single consideration in training for microphone work. Gould and Dimond go so far as to say that "announcers who annoy the radio listener because of their speech are of two types: One is the man whose diction is so poor that he cannot be understood without conscious effort; the other is the man whose diction is perfect, but who, as a result, sounds affected and unnatural. Correct speech is somewhere between these two types".¹ "At one extreme is the slovenliness of the illiterate, and at the other extreme that anxious, painstaking characteristic of educated foreigners and some "schoolmarms'."² The tutor must here, as in all other phases, be thoroughly cognizant of true correction principles, lest the slovenly be directed into the snobbish!

Although not wholly factual, a letter from C. Aubrey Smith, a once-famous Hollywood character actor, to Harrison M. Karr,³ states as follows: "I would give a sentence of advice that was given to me by a very famous old actor at the beginning of my career, which was: 'Watch the consonants and the vowels will take care of themselves'." Dr. Karr footnotes this properly by commenting about Smith's overuse for the sake of emphasis. It is true that articulation of consonants is of primary importance; it is not true that the vowels will take care of themselves. If someone says WULL for WELL or PA-ASTE-CHEER for PASTURE, the trouble is with the vowels. It must be remembered that the speaker's conversation is a one-way conver-

¹Gould and Dimond, op. cit., p. 46.

²Harrison M. Karr, Your Speaking Voice, Chap. XI, p. 269.

³Ibid., p. 273.

sation, and that it is essential for his listener to understand with only one telling.

Here the application of principles is comparable, but far from exactly so. The therapist starts with a subject at an intelligibility level far below that of normal. Before his speech is acceptable he must elevate a considerable amount, depending as usual on the individual case. The point at which he can dismiss the case is a much less critical one than that for the microphonist, however. The arduousness of the task of elevation to the desired level will probably not be comparable at all, but the tolerance is closer for microphone speech. The release points are related in the usual respects: Judgment of the factors involved in attainment of desired standards, individual rate of progress, initiative to continue without supervision.

Organic Influences. Although most articulatory defects seem traceable to environmental or psychological factors, there are many cases in which there are existing organic defects which prevent the subject from proper sounding of letters and combinations. Some of these are: 1) Lips - resulting in thick speech, and trouble with WH, W, P, B, F, V, and confusion with OO as in BOOK, with OO as in BOOT, A as in SLAW, O as in NOTE; 2) Jaw - undershot and overshot, which also results in a kind of thickness of speech; a) undershot results in distortion of F, V, WH, W, P, B, OO (both), A, O; b) overshot disturbs proper sounding of TH, S, Z, SH, ZH, T, D, CH, J; 3) Teeth - obtrusions and intrusions; a) obtrusions distort F, V, TH, S, Z, SH, ZH, and sounds when the upper lip is hampered; b) intrusions blur TH, S, Z, T, D; 4) Palate - a) high arch; Y, R, E, I, LACE, LESS; b) cleft: All consonants, excepting bi-labials and labio-dentals; c) velar insufficiency: K, G.

Recalling that correct microphone speech is not overly precise nor exaggeratedly enunciated speech, it is here again emphasized that the correctionist needs firm and extensive background to know when a substitution, lisp, distortion, or other articulatory vagary has occurred and when it has not. A flagrant and frequent example of this is the insistence on the AW sound, or other literal vowel, when the indeterminate, or schwa, is correct. The schwa or indeterminate vowel sound is correct in such words as ACTOR, EDUCATOR, DOCTOR, MENTOR, etc. Ignorance of the principle of palatalization, and insistence on literal spelling attention are other instances. A little knowledge is indeed a dangerous thing, and the insistence of amateurs on what they believe to be correct, because it is literal, is a source of distress in teaching advanced microphone speech. Because of its exacting demand for colloquial general-American speech, the microphone is intolerant of the very affectations that the quasi-educated and pedantic believe are required because of it!

Socio-Educational Adjustment

Socio-educational factors for consideration are concerned primarily with student background, experience, attitude and application to program. Such factors are problems when they present obstacles to adaptation to microphone speech demand. The usual microphone speech student does not lack confidence in the fact of possession of talent. Sometimes this self-esteem, which is entirely necessary as one of many personality facets, reaches such proportions that it becomes difficult to cope with. The individual may have crystallized a set of notions, ideas, and thereby habits, which will be difficult to reconcile or adjust as necessary. The

mental set against reasonable training for success in broadcasting will provide an obstacle difficult to surmount, and may not be amenable to any sort of correction during normal education days at all! The situation with any student with any sort of speech defect can be similar, except with the rare individual who knocks on the door of the speech clinic and begs for assistance. Unfortunately, such individuals make up a small percentage of those who need speech correction of any kind.

These subjects must be treated with patience, in the hope that when they later make the mistakes that are inevitable, some of the microphone speech exposure may recur and be of value. That this is a principle of corrective speech may at first reading seem remote, but personality antipathy finds a relative in the speech defective who resents the efforts of clinicians. Sometimes these people feel thus, because they have not been convinced of the value of efforts of previous therapists.

Misfits. There are many students who do not belong in any sort of group striving toward proficiency in microphone speech. Occasionally, some of these do mistake their way into such classes. No student can be deprived of an education just because an instructor believes that the student has no future in that particular field. No instructor is erudite enough to state emphatically that success or failure is inevitable because of what he thinks he knows concerning that success or failure, and probable influences upon it. The burden is upon the correctionist to probe as thoroughly as possible, and make suitable application of his findings. Treatment of what is considered to be real inaptitude is likewise a delicate matter, and again demands the utmost preparation on the part of the correctionist. Some students simply do not have the necessary equipment to accomplish anything worthwhile in the speech phase of broadcasting,

or any kind of microphone work. Rather than discourage them from an attempt, a sincere effort should be made to provide them with the opportunity to find this out for themselves. Here again the proper spirit is demanded from the tutor, lest his efforts result in damaging and unnecessary indications of inadequacy. Cruelty is possible, but always avoidable.

Background. Either correctionist must consider individual experience. The habits of years cannot be changed over night. The differences between subjects necessitate individual treatment, if really worthwhile gains are to be made. The individual-treatment principle can easily be overdone, however, in both situations. The clinician will need case-histories of his serious patients, with thorough investigation of as much of individual history as is required by the type and severity of defect.

Microphone correctionists would be assuming a false role, if they employed such a clinical method. It would be presumptuous to delve into a student's entire private background, but some information is necessary. After apprising student groups of fundamentals of microphone speech, further activity on an individual basis is the only effective way to achieve desired results. The instructor needs to know how much training in speech each student has had. It is helpful to note such things as: 1) Why the student is taking microphone speech; 2) what he thinks his destination is; 3) what part of what state he comes from, or at least where he has spent most of his life; 4) education background; 5) military service, if any; 6) travel influences; 7) experience in jobs of any sort, but particularly those in a broadcasting station; 8) attitudes toward those receiving his voice on microphone; 9) what his major interests are, etc. As with the therapist, information gained from personal acquaintance gives insight in to directions to be taken, as estimate of amount of progress necessary,

obstacles to be overcome, etc. More time will be spent with individuals in such initial conversations than is customary with class students, but this will be more than offset by the elimination of much constant repetition and waste in effort-duplication; it enables much more direct application of problem-solution than is possible by keeping students continually grouped..

Measurement. Progress measurement in both fields is required if the student is to be kept inspired. Making initial recordings gives a subject the feeling of a firm start; it provides a record of status for future comparisons; it enables the student to hear (often for the first time) how he sounds to others, and in comparison to others.

The things each subject brings with him figure heavily in any speech correction effort. Taking the measure of each, in his social and educational equipment, greatly enhances the success-chances in gaining skill.

Dialect. Foreigners on our soil cannot be classed as speech defectives because they speak our language with a pronounced dialect, but the flaws which make up this dialect are definite defects. The probability of contact in training for a career in microphone speech is remote, but the possibility is present. The probability of presence of an occasional foreign student seeking microphone speech training, as one more avenue to acquisition of our (foreign to him) culture, and a resulting decrease of his embarrassing distinctiveness, is quite definite. This has happened many times: A student from a foreign country seeks to utilize the facilities of a microphone speech section so that he may hear his own voice, hear his own flaws, in comparison to those around him, be guided in the exact way that is more frequent in microphone speech training, and get the benefit of association with students striving for achievement in that field. He's a welcome addition to a speech group, although his goal is almost always

quite different. His presence is a stimulus to other students because

- 1) he is usually an exceptionally inquisitive and challenging student;
- 2) his difficulty is more profound than that of the majority of others in such a group, and the more fortunate indigenous are thus made more aware of their good fortune;
- 3) at the same time, they accept the challenge to do at least as well as the foreigner, progress-wise;
- 4) there is much empathy among the more alert and sincere, and attempts to assist result in increased learning by the assisting-student;
- 5) there is exposure to new culture, and opportunity to learn first-hand of some of the realities of that different culture, in an atmosphere where speech about most subjects is encouraged, rather than inhibited as is necessary in most classroom situations. It has been found that the balance between slovenliness and over-preciseness is much more easily struck, when there is the example of the foreign student to be covertly studied.

The correctionist should know, however, that aside from the value he can be to a group, the foreigner has some distressing problems to combat. There are six characteristics: 1) Sound unit substitutions; 2) sound unit additions; 3) sound unit omissions; 4) misplaced stress; 5) incorrect intonation; 6) idiomatic unfamiliarity.

Foreigners almost invariably replace certain properly occurring sound units of standard English usage with other sound units slightly or totally different. There can be totally unfamiliar sounds, some of which do not occur in their mother language at all; some sounds in English, while familiar, are in new and unfamiliar positions; many words differ so slightly in acoustic content from words of like meaning that untrained ears often fail to note the distinction; and, lastly, the spelling is new to them.

Correction and treatment of defects of foreign dialect is suggested

as follows: A) Unfamiliar sounds: 1) Achieve consciousness of the acoustic differences; 2) Develop the image of adjustment that the speech mechanism must make to accommodate the new sound; 3) Develop muscular control necessary for new sound production. B) Familiar sounds in unfamiliar positions: 1) Have the subject produce words of native language which contain desired sounds in familiar positions; 2) Lift the desired sound and produce it alone, of the; 3) Prefix series of arbitrarily selected vowels, consonants, and nasal resonants to isolated sound until he becomes accustomed to its occurrence in terminal positions; 4) Have the subject compile habit-formation drills of lists of standard English words which contain desired sounds in final positions. C) Confusing word similarities: 1) Direct attention to acoustic differences between English words and foreign words with which they are confused; 2) Produce the English word by direct imitation; 3) Provide habit-formation drills designed to develop production of the English word from a consciously performed into an automatic act. D) Confused spelling: 1) Learn all possible rules of English spelling; 2) Undertake compilation of a phonetic dictionary for purposes of reference and study; 3) Drill designed to develop and permanently fix the new speech habits. E) Sound unit additions and omissions: 1) Resolve all words of English vocabulary containing improperly inserted sounds into their constituent elements; then have the subject produce these elements slowly, one by one; 2) Explain which elements are superfluous to standard English and require that they be dropped without further ado from sound sequences into which the subject has been inserting them; 3) Fix the results of treatment by persistent habit-formation drills.

In treatment of misplaced stress, or accent, the subject should be made to realize that the system of stress placement in English differs

from the system in his native tongue; he must then be accustomed to English system of stress on selected exercises.

Wide variations between intonations of a foreign language and English intonations are frequently responsible for conspicuous and sometimes confusing form of speech defect. The treatment is: 1) Make the subject hear the acoustic difference between the intonations of his own speech, and the intonations of the instructor's; 2) imitate intonations on trial and error drill; 3) develop consciously-imitated intonations into firmly rooted speech habits.

This discussion of foreign dialect was expanded because many of the features in its contemplation are pertinent to all phases of speech teaching. Whether "foreign" or not is mostly a matter of relationship to the society in which an individual is moving at the moment. Sometimes regional differences in dialect may be so different from those of the locale in which performers make initial attempts, that application of the principles of really foreign dialect elimination may be in order. Regional differences may call to mind unpleasantness because of identifications and stereotyping by the listener. Persons polled on the subject of voices heard through Kansas State College's campus radio station (carrier-current) expressed aversion to announcers who spoke with definite "eastern accents". The feeling was that the voice belonged to someone who was probably slightly arrogant, aggressive, patronizing, and looked down on the midwest. They resented intrusion into "their" region, although they were admittedly unjust, in as much as many students in Kansas from other areas were known to be sincere, liked Kansas, and wanted to be accepted by Kansas people.

Some of the principles involved in thinking about foreign accent may be applied in reverse, too. The microphone speech instructor should know

the rudiments of perhaps four languages (French, German, Spanish, Italian), in order that he may competently teach microphone speech. A sounding knowledge of these languages is required in high-level broadcasting. It is not enough to be able merely to read the pronouncing keys that occasionally come into broadcast stations on their wire services. While certainly no attempt should be made in a microphone speech course to teach foreign languages, the instructor must competently point out basic principles of sound and assembly.

Neutrality. The problem of "neutrality" of speech accent, pronunciation, articulation and idiom spans the entire field of microphone speech. Aside from those whose dialects are part of their personalities, as stars, no one can progress in microphone speech with noticeable traces of regional dialect. Even at regional level, the voice will be heard outside the area where local accent prevails, and no executive could economically permit such localizing as would occur with a local-sounding voice. Southern accents are not heard on regional stations in Atlanta or Houston; KDKA wouldn't dare employ a provincial Pennsylvania-Dutchman; KOA couldn't be narrowed down to the Rocky Mountain twang. When the SOCIETY is expanded, the EDUCATION has to grow too.

The word "adjustment" is a harried one in an era such as this. Too many people are concerned with the cause of adjustment or maladjustment. It is the only word, however, which the author feels is appropriate for a common ground for discussion of both speech pathology and microphone speech revisions. The speech-handicapped person has partially adjusted to the reactions of those he contacts. He has adjusted to the feelings he has as a result of the notice paid to him because of his speech difference. When he is a voluntary patient, seeking help from a therapist,

he wants to make a change in the reaction to him and his speech. He is eager to make the necessary adjustment that will be required of his personality, although he may well be unaware of how traumatic this adjustment can be.

The microphone speech student often has to approach the problem of adjustment from the opposite end. He may feel, perhaps subconsciously, that he is particularly noticed because of the exceptional pleasantness of his speech. Revelation of a truth other than this may be a rude disenchantment, but is certainly necessary, if he is to project sincerity to his potential listeners.

Both correctionists will require substantial amounts of tactful firmness to direct adjustment with any durable degree of success. Each must establish his position as the authority, but must guard against developing animosity by condescension or a superior attitude. The goal of each should be to stimulate the subject's desire to adjust suitably, during the following the acquisition of new skill in speaking.

SUMMARY AND CONCLUSIONS

Summary

The ears of listeners are discriminating. They listen to what is pleasant, and, unlike many types of audiences, can listen or not at their own willing. Consequently, speakers for microphones must be trained to be invited into these listeners' private places. Without such invitation, electronic communication would not long exist as it does in America today. Training an individual for a career in microphone speech demands special

things of the teacher doing this training.

The purpose of this thesis was to make a new combination of two aspects of speech, viewing present usage of principles of corrective speech in teaching of microphone speech. This combination was attempted because many of the features of training for microphone speech are related in basis to those encountered in speech-correction practice.

Neither the speech pathologist nor the microphone speech teacher is teaching public speaking as such, yet both are attempting to prepare individuals for better specific use of their speaking abilities. Both need to receive special training because improper teaching in both situations is harmful. Persons with speech defects require the specialized training of a competent therapist, if they are to acquire normal, unnoticed speech; students with "normal" speech require the specialized training of a competent microphone speech teacher, if they are to acquire the specialized speech required for microphone work.

Some of the principles of corrective speech are applied in all phases of speech teaching, but the firmness of application is more strikingly similar in training for microphone speaking. For these reasons, there were considerations of application of six principles to three general fields of speech contemplation: 1) Vocal; 2) Articulatory; 3) Socio-Educational. Although it is believed there is much of value to be borrowed from the principles used with the speech handicapped, the intent of the thesis was not to prove that value, but to view it, with both positive and negative results accruing from the study.

Conclusions

If a general conclusion may be drawn, it is that there is real and worthwhile value from the application of most principles of corrective speech to microphone speech. Using a speech therapist for a microphone speech teacher would certainly not be indicated, and it might be detrimental. Too much of the clinical approach is an extreme when applied to microphone speech. The microphone speech teacher would benefit greatly however, from training which directed his thinking about his objectives along lines similar to that done by training of the pathologist. He needs to consider much more than the teaching principles he will need to contribute to the education of classroom-students only.

The pathologist works with a "patient"; the microphonist works with a subject who would become an artist. The difference is more in the point of launching into the problem, than in the goal to be attained, or the method of attainment.

No statement can be made concerning the value of application of specific METHODS or TECHNIQUES to individual problems. It is again stated that selection of such practices must be made from knowledge of the problem, and no formulas are suggested, to be borrowed from one field and used in the other.

The six selected principles are repeated here: 1) Knowledge of the problems is basic to both fields; 2) knowledge of the individual is necessary in both fields, but investigation for case-history is called for only in pathology, not necessary in microphone speech; 3) the necessity for acquainting the individual with the problem is a principle necessary to both, but the application of it involves restraint, rather than wholesale

application; the wisdom of telling people what their problems are must be determined by the specific characteristics of the situation; acquainting them with their problems is necessary; 4) demonstration to the individual is necessary in both fields, but the technicality of such demonstration is greatly different in some phases; 5) motivation to achieve success is a responsibility of any teacher, but one which demands more aciduous application by those who would correct deficiencies and teach new modes, than that necessary when the teaching of a new skill is not involved; 6) methods of guidance in correcting the problems are similar in a few instances, alike in fewer - but the PRINCIPLE is equally important for both.

Qualification of instructors is paramount. The basic approach to solution of this, as any other education problem, lies in the discovery and training of people who can act toward that solution.

Standards of excellence are firm in high echelons of broadcasting. Preparation to meet those standards must begin in an entirely new way from the haphazard, hit-and-miss beginning that occurs in all young enterprises.

Microphone speaking is a new profession. The fact that its qualifications are not universally established, thoroughly understood, or generally adhered to, is because of the youth of the electronics industry. The "profession" has many times been slighted or ignored because of the rapid growth of the industry. Because of the glamor surrounding it, it has attracted many persons who lack both professional training and professional attitude.

The typical microphone speaker today is a man who has had little direct education for his present postition. Because this is true, many adolescents think they can arrive at the same place in the same way. They fail to realize that the present experts grew up with the industry, and they

can no longer do that. They can only grow with it, after they are trained for their places in it.

Local stations and students preparing for careers in microphone speaking must adopt the standards set by the networks. These have "raised the tone of the entire profession". The Columbia Broadcasting System, for example, has briefed its requirements as follows: 1) A college education or its equivalent; 2) A proved experience as microphone speaker in one or more of the broadcasting stations in the country; 3) Excellent diction and accurate pronunciation, NOT IDENTIFIABLE WITH ANY PARTICULAR SECTION OF THE COUNTRY; 4) Voice and air personality distinguishable without affectation.

The National Broadcasting Company lists similar specifications in its pamphlet, "The Selection and Training of Announcers",¹

An announcer in the N.B.C. is expected to average well in the following: A good voice, clear enunciation, and PRONUNCIATION FREE OF DIALECT OR LOCAL PECULIARITIES; ability to read well; sufficient knowledge of foreign languages for the correct pronunciation of names, places, title, etc; some knowledge of musical history, composition, and composers; ability to read and interpret poetry; facility in extempore speech; selling ability in the reading of commercial continuity; ability to master the technical details in operating the switchboard; a college education.

Mastery of mechanics is demanded for release to more intriguing endeavors. Letting the stage stand bare can only be forgiven when the speaker is a spellbinder; he must be an artist and retain no flaws to mar the illusions he desires to create for his audience. Microphone Microphone speech teaching must be designed to help create this artist. In proposing a microphone speech course, the following was advanced:²

¹Henneke, op. cit., p. 3.

²Aleath M. Garrity and others, The Quarterly Journal of Speech, Vol. XXIV, No. 2, April 1938

...microphone speech should be considered as an advanced course and should be given only to students who show some aptitude in speech and who have already had a course in fundamentals of speech, or the equivalent of such a course. It should NOT be offered as a substitute for a class in fundamentals, for the adaptation to a microphone's fundamental requirements necessitates an entirely different emphasis and must presuppose a knowledge of speech fundamentals.

The tutor must pick up where the fundamentals leave off, not to teach a trade or specialty, but to direct the acquisition of a new skill which is needed by professional microphone speakers.

He must be able to recognize symptoms of real abnormality in situational responses, and he must be willing to seek advice concerning wise courses of action, just as any good clinician must do, in treatment of speech defectives. The number of notably maladjusted personalities who set their sights on careers in performance-profession fields is higher than in many other endeavors; the effectiveness of the correctionist, who knows too little of deviations, can be reduced to zero. Conversely, undue suspicion and misplaced emphasis on the "counselling role" is foolish.

The good microphone speaking teacher must constantly motivate the student to correct and redesign his speech habits for the sake of utmost achievement in his chosen field. The relationship of student and instructor must be such that there is mutual appreciation of the abilities of each, and recognition of the value of obstacle removal, for the sake of positive accomplishment - not just because of a pedagogical requirement!

Any instructor is derelict if he doesn't at least make the effort to prepare his students as best he can for the best they can achieve. Of course he shouldn't delude so that each thinks he can step forth into the shoes of a network speaker, any more than the correctionist should promise to turn a stutterer or a clutterer into a smooth articulator in a week!

Just as the speech therapist must detrain and retrain, so must the microphone speech correctionist. Many of the problems are related, some are identical. Wholesale adoption of methods of the speech pathologist is not indicated, but the value of applications of selected ones is quite certain. Principles should be applied where value is recognized.

No "correcting" can be done by any teacher! As in any teaching, the success or failure of the application of a principle can only be measured by the correcting done by the student himself.

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APPENDIX

Personal visits were made to the following broadcasting stations during the period June 1949 to December 1953. Personnel contacted were in all cases managerial or supervisory.

The letter "f" designates those stations licensed to operate either full time or unlimited time. The letter "d" designates a daytime only station (on the air from sunup to sunset). In some cases station power is reduced at sunset; the kilowatt output shown is the daytime output only, in such cases.

Kansas

<u>Call</u>	<u>Location</u>	<u>Time</u>	<u>Freq.</u>	<u>Output</u>	<u>Net.</u>	<u>Person Contacted</u>
KANS	Wichita	f	1480	5000	NBC	Archie J. Taylor
KGNO	Dodge City	d	1050	1000	- -	Herschel Holland
KGGF	Coffeyville	f	690	10000	ABC	Richard Seaton
KIND	Independence	d	1010	250	- -	J. Nelson Rupard
KJAY	Topeka	f	1440	5000	- -	Norwood J. Patterson
KJCK	Junction City	d	1420	1000	- -	Richard Meek
KMAN	Manhattan	d	1350	500	- -	Ray Kozak
KNEX	McPherson	d	1540	250	- -	Dan Bellas
KPRS	Glathe (Now KC)	d	1590	1000	- -	Tex Witherspoon
KSAL	Salina	f	1150	5000	MBS	R. V. Jensen
KTOP	Topeka	f	1490	250	MBS	T. Hall Collins
KTSW	Emporia	f	1400	250	MBS	—Boelch
KVGB	Great Bend	f	1590	5000	NBC	Grover Cobb
KWGB	Goodland	d	730	1000	- -	Jim Elair
WREN	Topeka	f	1250	5000	ABC	Fred Conger

Other States

<u>Call</u>	<u>Location</u>	<u>Time</u>	<u>Freq.</u>	<u>Output</u>	<u>Net.</u>	<u>Person Contacted</u>
<u>California</u>						
KFBK	Sacramento	f	1530	50000	ABC	Harry Warren
<u>Missouri</u>						
KCMO	Kansas City	f	310	50000	ABC	Walt Lochman
KMBC	Kansas City	f	980	5000	CBS	Fran Heiser
WHB	Kansas City	f	710	10000	MBS	Richard Smith
<u>New York</u>						
WBEN	Buffalo	f	930	5000	NBC	Frank W. Kelly
WBNY	Buffalo	f	1400	250	- -	Roy L. Albertson
WFBL	Syracuse	f	1390	5000	CBS	Charles Phillips
WGR	Buffalo	f	550	5000	CBS	Robert Strigl
WHAM	Rochester	f	1180	50000	NBC	William Fay
WHEC	Rochester	f	1460	5000	CBS	Clarence Wheeler
WKEW	Buffalo	f	1520	50000	ABC	James McGrath
WMBO	Auburn	f	1340	250	MBS	Fred Keesee
WOLF	Syracuse	f	1490	250	- -	Hamilton M. Woodle
WSAY	Rochester	F	1240	1000	MBS	Mort Nusbaum
WXRA	Kennore (Bflo)	d	1080	1000	- -	James J. Frieling

AN EVALUATION OF THE APPLICATION OF SOME PRINCIPLES OF
CORRECTIVE SPEECH TO PROBLEMS OF MICROPHONE SPEECH

by

ROBERT GEORGE ARNOLD

B. A., The College of Wooster,
Wooster, Ohio, 1941

AN ABSTRACT OF A THESIS

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This paper was written because many of the features of training for microphone speech are related in basis to those encountered in speech correction practice. The individuals met in clinics are not necessarily serious speech defectives. They are often those with minor speech problems which set them apart as deviates from normal. There are also problems of a graver nature, but even here the parallel is close, for the degree of speech change from before to after correction may be no greater than the necessary change from unacceptable to desirable microphone speech.

Electronic conveyance of words is a must. If the ears of individuals are to be reached, they often have to be visited through electronic media. That these ears are discriminating in their selection of sounds, is not frequently realized. Persons scheduled before microphones - whether radio, public address, television, or intercom - too often assume that their audiences are favorable to them. It is not enough to be on the air. Some of the most flagrant mistakes come from those with the greatest ideas to relate.

Support from listeners is necessary to continued existence and activity of these electronic media. If listeners' ears are not pleased, they don't listen; if they don't listen, they don't support, and there is no further need for any kind of microphone speech. It is absolutely necessary to provide the kind of microphone speech that will pay its own way. Hence, there is effort to train people beyond a point where they are merely acceptable to these hearers. They must be trained to be invited into the listeners' private places (as contrasted to public places, and captive audiences, such as transit radio in busses, trains, auditoriums, etc.)

There are many points of comparison between the teacher of microphone

speech and the speech pathologist. Both are attempting to prepare individuals for better specific use of their speaking abilities; both require specialized training, because improper tactics do more harm than good; both need ability to deal with individuals, as well as class-groups; both are dealing with persons who have deviations from usual or normal usage; both are dealing with situations in which these deviations provide obstacles to attainment of desired goals.

Persons with speech defects require the specialized training of a competent therapist, if they are to acquire normal, unnoticed speech; students with normal speech require the specialized training of a competent microphone speech teacher, if they are to acquire the specialized speech required for microphone work. The principles needed for accomplishment of both goals are believed to be the same in many instances.

Because of this kinship, certain principles are applied in both types of speech correction, and both types of correctionists should be trained in at least these six considerations: 1) Knowledge of the problems; 2) Knowledge of the individuals; 3) Necessity for acquainting the individual with his problem; 4) Demonstration to the individual; 5) Motivation to achieve success; 6) Methods of guidance in correcting the problems.

The purpose of this thesis is to make an addition to knowledge by a new combination of aspects of developmental speech. There were two reasons for this choice: 1) To weigh the present usage of such principles as mentioned above; 2) To make a theoretical estimate of the value of further application of these principles to three general phases of speech: a) Voice; b) Articulation; c) Socio-educational adjustment.

Three methods were used to acquire the information for writing this

thesis: 1) Literature review; 2) Draw upon experience in commercial broadcasting and the teaching of it; 3) Interrogation of correction and broadcast personnel.

It was concluded that there is value in the application of principles of corrective speech to microphone speech training. The microphone speech teacher would benefit greatly from training which directed his thinking about his objectives along lines similar to that done by training of the pathologist. He needs to consider much more than the teaching principles he will need to contribute to the education of classroom-students only.

The pathologist works with a patient; the microphonist works with a subject who would become an artist. The difference is more in the point of launching into the problem than in the goal to be attained or the method of attaining it.

1. Knowledge of the problems is basic to both fields;
2. Knowledge of the individuals is necessary in both fields; but case-history investigation is called for only in pathology;
3. The necessity for acquainting the individual with the problem is a principle necessary to both, but the application of it involves restraint, rather than wholesale application; the wisdom of telling epopel what their problems are must be determined by the specific characteristics of the situation; acquainting them with their problems is necessary;
4. Demonstration to the individual is necessary in both fields, but the technicality of such demonstration is greatly different in some phases;
5. Motivation to achieve success is a responsibility of any teacher, but one which demands more aciduous application by those who would correct deficiencies and teach new modes, than that necessary when the teaching of a new skill is not involved;

6. Methods of guidance in correcting problems are similar in a few instances, alike in fewer, but the principle is equally important for both.

Qualification of correcting personnel is paramount. The basic approach to solution of this, as any other education problem, lies in the discovery and training of people who can act toward that solution. Just as the speech therapist must detrain and retrain, so must the microphone speech correctionist. Many of the problems are related, some are identical. Wholesale adoption of methods of the speech pathologist is not indicated, but the value of applications of selected ones is quite certain. Principles should be applied where value is recognized.

Standards of excellence are firm in high echelons of broadcasting. Preparation to meet those standards must begin in an entirely new way from the old ways of haphazard "growing-up with the business". The correctionist must be capable of aiding the student in preparing for a maximum effort, but as in any teaching, the success or failure of the application of a principle can only be measured by the correcting done by the student himself.